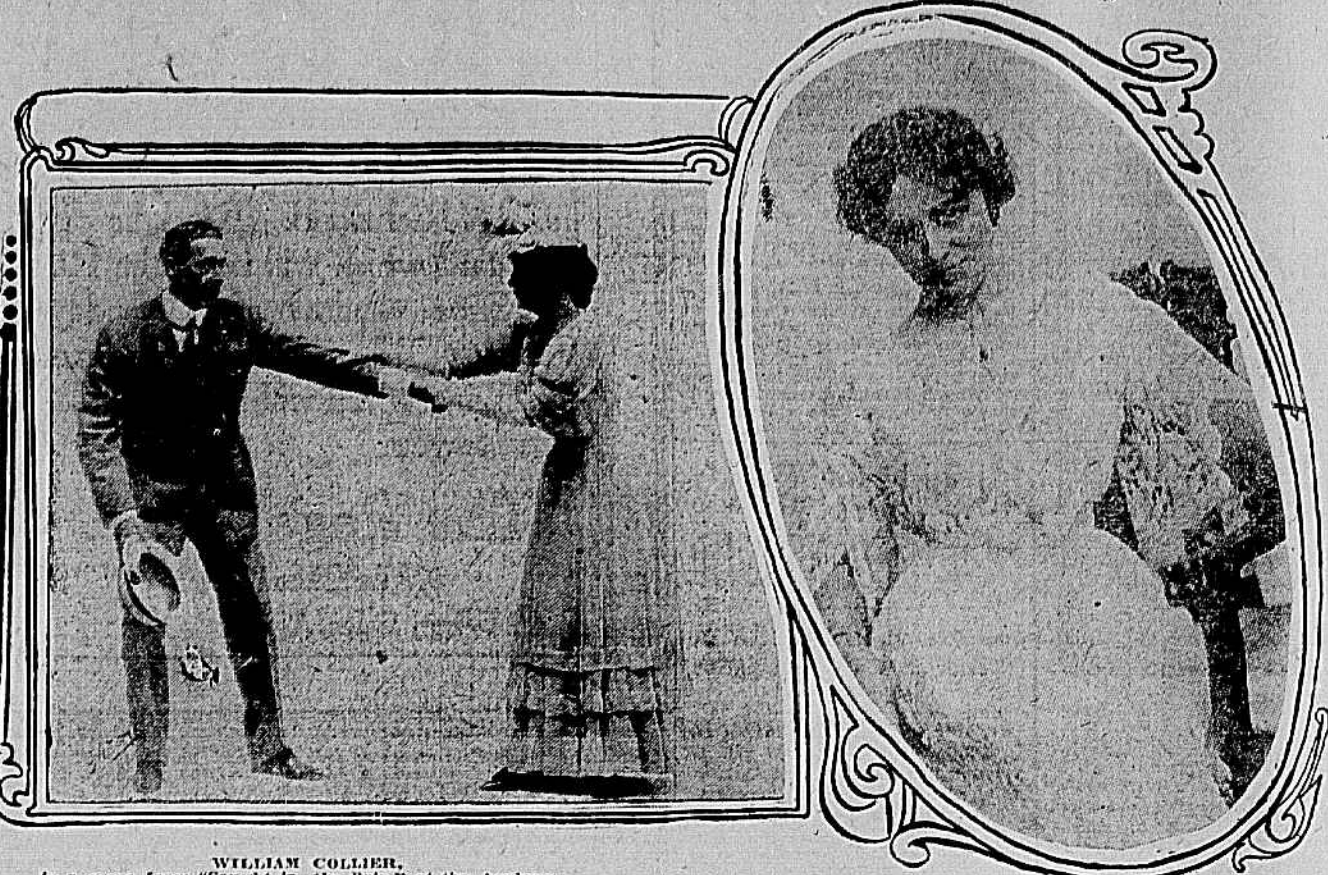


## AT THE THEATRES THIS WEEK.



WILLIAM COLLIER, in a scene from "Caught in the Rain," at the Academy.

**PLAY BILLS FOR THE WEEK.**  
At the Academy.  
Thursday—William Collier, in "Caught in the Rain."  
Friday and Saturday, with Saturday Matinee—"On Parole."

**BY BRUCE CHESTERMAN.**  
William Collier, or rather Mr. William Collier, for he has risen to that dignity which entitles him to be treated with little less familiarity, if you please, than the Academy Thursday night the farce, "Caught in the Rain."

New York had a long laugh over a piece, and other cities have also added merry when Mr. Collier has allowed himself to be caught in the rain.

The story of the piece is this. Dick Crawford is a mining engineer of unshaken bravery upon every occasion, except when in the presence of the opposite sex. Then he is an out-and-out coward—the sort of man who talks as means of self-defense until he can find some loophole which will afford him the opportunity of escaping. Such a man, as a boy, would go over the back yard fence when a girl entered the front door—that is, if no better avenue of escape was open to him. In Dick Crawford, during a downpour of rain, seeks shelter under an awning, and Miss Muriel Mason, for a nilling reason, gets under the same awning. The bashful man is fairly light, and with no excuse whatever in hurrying on, in the unrelenting rain, he must remain an unwilling soner. Not only that, but he is compelled to entertain her, and the

fact that she is the prettiest girl he has ever seen only adds to his embarrassment. A bashful man is much more at ease with a homely woman than with a pretty one, though nature is so perverse that the very type of man usually abhors an ugly woman. It doesn't take long for Dick Crawford to fall in love with this chance acquaintance, but unfortunately he leaves the shelter of the awning under the belief that she is "Nellie Gardner." Later he finds himself confronted with the proposition of winning a fortune if he will marry a girl whose name is "Muriel Mason." But the girl of the awning, whom he supposes to be "Nellie Gardner," is still fascinating him. It is easy to imagine the remainder of the story. In the last act, of course, he finds out that the girl with a fortune is really the lady with whom he was "caught in the rain," and so there is the usual happy ending.

Mr. Charles Frohman has surrounded the comedian with an excellent company, which includes Albert Perry, John Saville, Richard Sterling, Reginald Mason, W. H. Post, Thomas Beauregard, Thomas Martin, Charles Poor, John Adam, Thomas Lennon, Ellen Mortimer, Jane Laurel, Helena Collier-Garlick and Anne Bradley.

#### How Collier Started.

William Collier started his stage career without any undue ceremony, and without the aid of a dramatic school or the modern theatrical agency. He rapped his knuckles on the stage door, and asked if he could get a job inside. He got it. This was twenty-some years ago. The stage door was that of Haverly's Theatre, New York, and the "job inside" was with Haverly's Juvenile Opera Company, then organizing, and rehearsing "Pinafore." Collier was a "kid," and if he had any special talent, he did not know it. J. H. Haverly, however, thought he saw in him the making of a juvenile comedian, and he was cast as one of the Horse Marines, and proved one of the comic hits of the production.

The following is a list of some of the other "kids" who were in that company, some of whom have been heard of on the stage once or twice since: Julia Marlowe, Annie Russell, Grace Fickins, Henry Woodruff, Maude Osborne, Arthur and Jennie Dunn, Daisy Murdoch, Frankie Bishop, Joe Tuttle, Eva French, Willie Newman, Selma Rough, Johnny McKeever, Alfred Klein, Sally and Fanny Cohen, Daisy Hooker, Ella Emanuel, Emma Hanley, Ike Lasker, Sam and Lewis Smith, Fanny Tilton, Ida de Court, Gus Collins, Newton Fox, Louis Wesley, Otto Ahlstrom, Ernie Murdoch and George Brauning. Maude Adams and Flora Walsh, as an Irishman might say, only missed being with the company by not joining. They were both members of another juvenile Pinafore Company, then playing in San Francisco. They would have joined the Haverly organization had it not been that the manager would not break his rule of not allowing any of the mothers of his young troupers to accompany the organization on its tours.

#### "On Parole."

"On Parole," with Miss Mary Emerson in the principal role, will be the offering at the Academy Friday and Saturday.

In speaking of the play, the Washington Post says: "So adroitly is 'On Parole' constructed that when at certain moments the spectator feels that he is about to be led into paths too frequently trodden, it is found that he is confronted by a situation entirely unexpected or brought to a thrilling crisis that closes an act with a touch of something like genius."

"On Parole" was first produced by Mr. Henry Miller's company in New York last season. It achieved instant success, and a tour of the cities followed. In looking over the field for a play with a part suited to Miss Mary Emerson's abilities her managers came to the conclusion that the role of Constance Pinkney, in "On Parole," offered her the best opportunities of any play available, and it was immediately secured for her use in this season. While the atmosphere of "On Parole" is of a military nature, it is not a war play in the generally accepted meaning of the term. It is rather a romantic drama, dressed in the fashion of the sixties during the close of the Civil War. Constance is the daughter of old General Pinkney, of Lee's staff, who in order to assist him, acts as the bearer of important dispatches between certain branches of the Confederate Army. She is surprised and pursued by Major Dale, chief of the intelligence service of the Federal army. The members of her household are put under arrest and she is put on parole, but not, however, until after she had sent word of his presence to her father. Major Dale is eventually captured by General Pinkney and his men, but not before he has lost his heart to the general's daughter Constance. She has also fallen in love with the major and does not have aided in his capture. It is, however, looks upon her protestations of affection as a blind to compass his downfall, and upon being taken away by his captors berates her for her apparent duplicity. The third act brings about a reconciliation of all characters concerned, and the play is brought to a happy ending.

Chauncey Olcott, as every one

#### MISS BAYONE WHIPPLE, IN "NINETY AND NINE."

knows who has ever talked with him half an hour, is a jolly, good fellow. And on the stage he is one of the greatest "kidders" that ever trod the boards. Woe to the man or woman who has not the self-control to keep from going to pieces under a cross fire that is not in the part. Such a

one must live in fear and trembling when appearing in a scene with the irrepressible Olcott. And if you know Mr. Olcott, and should happen to drop back on the stage to see him, don't make the mistake of standing too near the entrances. For, if the humor strikes him as it has been known to do, you may find yourself in full view



MISS MARY EMERSON, IN "ON PAROLE."

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#### Wild Animal Show.

At the Ferrar Jungle and trained wild animal arena Colonel Ferrar has thrown open the reserved seat entrance, and any visitor to the zoo may secure the choicest seats on a general admission ticket without further charge. That the school children may not miss the opportunity to see an aggregation of animals from every clime, special performances on Saturday afternoons are given for their benefit.

The program for this week will be one of the most elaborate of the season. "The Lion Hunt," the spectacular offering of Robert MacPherson, is undoubtedly the most daring animal act yet seen at the jungle. The trainer enters the den of ferocious animals who look as though they would tear him to pieces every second. The lights are extinguished, red fire blazes forth and amid the firing of firearms the hunter plunges back and forth in a frantic effort to escape.

The program as a whole is thoroughly enjoyable. The sea lions appear in many new feats, the comedy acts of "Funny Arthur" and Captain Martin keep the audience laughing, and La Belle Selma and Maxine Marcella present novelties that make beautiful pictures in the arena.

#### FAMOUS PIANIST COMES THIS WEEK

Harold Bauer to Appear at The Jefferson Auditorium on Tuesday Evening.

The coming of Harold Bauer, pianist, is awaited with much interest by local patrons of music. Of the few pianists to whom the term "great" might be applied, none more fully deserves the title than Bauer. A pupil of Paderewski, he owes to that great master a debt of gratitude for bringing to its highest development the musical genius which he early displayed. At the same time, it may justly be said that Bauer is in a large measure self-taught. Even as a boy he showed rare musical instinct, and his rapid advance under distinguished European masters showed that he was of no mediocre calibre.

Four times previous to this present tour, which is under the direction of London Charlton, Bauer has visited the United States, and each appearance has strengthened his hold on American favor. In Europe his reputation was made before he attempted to win recognition in this country. He has given recitals during the past few years in so many continental cities, that an admirer has laughingly suggested that Bauer's fame rests quite as much upon his record as a traveler, as upon his skill as a musician. From



HAROLD BAUER.

Europe to South America he has journeyed, returning to England and Paris, only to hasten back to Spain, where he has filled many important engagements at fashionable watering places. Meanwhile he has been preparing himself for his first American tour, arranging his program for the present season and extending his repertoire. Bauer is nothing if not indefatigable. In Bauer's playing his most noticeable characteristic is his exquisitely controlled temperament. While waiting in his art, he has utter freedom from anything resembling display. He will appear in the Jefferson Auditorium on Tuesday evening.

#### COAST LEAGUE TO HAVE ONLY FOUR CLUBS

SAN FRANCISCO, February 1.—Hon. Berry has abandoned his scheme of having six clubs in the Pacific Coast Baseball League. The Los Angeles manager was sanguine that his city could support four teams, but in fine shape; in other words, it could take care of two clubs; but the

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WILLIAM COLLIER, as a member of the Juvenile Pinafore Company.

sixth club was the stumbling block. After giving the subject studios thought, Berry decided that it is fitting that he should go after the heavyweight wrestling championship of the United States. The doctor has been contemplating this step for some time, but he has just made the positive announcement of his entry into the ranks of the professional mat artists. It is his intention to get into the best of condition and then go after Fred Beil and Tom Jenkins in order to get status upon which to challenge Frank Gotch for the title. He also says that he will take on only men of accepted class. Dr. Roller stipulates that each and every challenge sent him must be accompanied by a forfeit of \$250.

#### DR. ROLLER TO ENTER PROFESSIONAL CLASS

SEATTLE, WASH., February 1.—Dr. Benjamin Franklin Roller, of this city, has decided that it is fitting that he should go after the heavyweight wrestling championship of the United States. The doctor has been contemplating this step for some time, but he has just made the positive announcement of his entry into the ranks of the professional mat artists. It is his intention to get into the best of condition and then go after Fred Beil and Tom Jenkins in order to get status upon which to challenge Frank Gotch for the title. He also says that he will take on only men of accepted class. Dr. Roller stipulates that each and every challenge sent him must be accompanied by a forfeit of \$250.

#### Yacht Race Changes.

NEW YORK, February 1.—As a result of the recent meeting of representatives of the American, Manhasset Bay and Indian Harbor Yacht clubs, at which certain conditions governing the races for the Manhasset Bay Yacht Club challenge Cup were amended so as to allow yachts not over twenty-seven feet, racing measurement to compete, this year's contests for the possession of the trophy promise to be of more than usual interest.

#### ACADEMY--Night, Thurs., Feb. 6

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Charles Frohman PRESENTS

The Reigning Success!

#### WILLIAM COLLIER

IN THE FARCE COMEDY IN THREE ACTS,

Happy, Clean Humor!

Caught in the Rain

Best Farce in Years!

FROM THE SEVEN MONTHS' RUN IN NEW YORK.  
PRICES: 50c to \$1.50.

#### Academy, Friday and Sat., Feb. 7-8,

MATINEE SATURDAY.

ANNUAL TOUR

#### MARY EMERSON

LOUIS EVAN SHIPMAN'S BRILLIANT MILITARY PLAY,

#### ON PAROLE

Prices—Matinee, 25c to 75c. Night, 25c to \$1.00.

One of the most important musical events of the season is the appearance at the Jefferson Hotel Auditorium, on Tuesday, Feb. 4, of

#### HAROLD BAUER

the famous pianist. The prices are \$2, \$1.50 and \$1, and special student's prices are made for this occasion. Seats now selling at the Cable Company, 213 E. Broad Street.

SALE OF SEATS BEGINS WEDNESDAY, FEBRUARY 5th, AT THE CABLE COMPANY.

#### Metropolitan Grand Concert Company

Florence Hinkle, Soprano; Adah Campbell Hussey, Contralto; Edward Strong, Tenor; Frederick Martin, Bass; Florence McMillan, Pianist

Direction W. L. Radcliffe, 708 American National Bank Building

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#### Three Grand Concerts

Monday, February 17th, 8:30 P. M.—Gems From the Operas

Tuesday, February 18th, 3 P. M.—Gems From the Ballads

Tuesday, February 18th, 8:30 P. M.—Gems From the Oratorios

Season Tickets for entire series, including reserved seats, \$2.50.  
General Admission, with reserved seat: Evening Concerts, \$1.00 and \$1.50. Afternoon Concerts, 75c and \$1.00.

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